



**RAJA MAHENDRA PRATAP SINGH UNIVERSITY
ALIGARH**

SYLLABUS

**B.A. HONOUR'S & HONOUR'S WITH
RESEARCH**

AND

M. A. (Drawing & Painting)

National Education Policy - 2020

(W.E.F. 2026 - 27 ONWARDS)

Structure Syllabus Developed by

Sl. No.	Name of BOS Convener/ BOS Member	Designation	Department	College
1	Dr.Sunita Gupta Convener	Professor & Head	Drg.& Ptg.	D.S. College, Aligarh
2	Dr.Hemlata Agrawal Member	Professor & Head	Drg.& Ptg.	T.R. College, Aligarh
3	Smt. Kavita Bharti Member	Associate Professor	Drg.& Ptg.	T.R. College, Aligarh
4	Dr.Ishwar Chand Gupta Member	Professor	Drg.& Ptg.	D.S. College, Aligarh
5	Dr. S.A. Jafar Member	Associate Professor	Drg.& Ptg.	D.S. College, Aligarh
6	Dr. Ruchin Verma Member	Assistant Professor	Drg.& Ptg.	D.S. College, Aligarh

Subject Expert

Sl. No.	Name of BOS Convener/ BOS Member	Designation	Department	College
1	Prof. Kumkum Bhardwaj Member	Professor & Head	Drg.& Ptg.	Govt., Maharani Lakshmibai Snatkottar kanya Mahavidhalaya, kala Bhawan, Indore, M.P.
2	Prof. D.S. Bisth Member	Professor & Head	Drg.& Ptg.	Hembati Nandan Bahuguna Garhwal University, Srinagar, U.K.



Department of Higher Education U.P. Government, Lucknow

National Education Policy-2020
Common Minimum Syllabus for all U.P. State Universities

BA (Drawing and Painting)

Semester-wise Titles of the Papers in BA (Drawing and Painting)

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A210101T	History of Art : Pre Historic to Rashtrakuta	Theory	4
1	I	A210102P	Drawing and color studies	Practical	2
1	II	A210201T	Fundamentals of Art	Theory	4
1	II	A210202P	Drawing and Sketching of Human Body	Practical	2
2	III	A210301T	History of Indian Art - Pala to Pandya & Nayaka Period	Theory	4
2	III	A210302P	Still Life	Practical	2
2	IV	A210401T	Aesthetics	Theory	4
2	IV	A210402P	Photography/Lettering	Practical	2
2	IV	A210403R	Project	Project	3
3	V	A210501T	History of Indian Art- Rajasthani, Mughal & Pahari Style	Theory	4
3	V	A210502T	History of Indian art- Development of Modern Art	Theory	4
3	V	A210503P	Head (Bust) Study with Pencil and Colour	Practical	2
3	VI	A210601T	History of Indian Art- Modern Art Group & Its Artists	Theory	4
3	VI	A210602T	Indian Folk & Tribal Art	Theory	4
3	VI	A210603P	Figurative Composition	Practical	2

B.A. (Drawing & Painting) SEMESTER WISE SYLLABUS

Year I
Paper 1
Theory

Program/Class: Certificate	Year: First	Semester: 1
Subject: B.A. Drawing & Painting		
Course Code: A210101T	Course Title: History of Art : Pre Historic to Rashtrakuta	
Course Outcome: Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I.	Introduction of Pre historic Era, Pre historic art centers of Madhya Pradesh and Uttar Pradesh.	8
II.	Indus Valley Civilization	8
III.	Mauryan Period : Sculptures (Sarnath , Deedar Ganj)	8
IV.	Stupas : Sanchi, Bharhut	8
V.	Mathura School of Art	7
VI.	Gupta Period : Painting with special reference of Ajanta.	8
VII.	Caves Painting: Jogimara, Bagh.	7
VIII.	Allora Caves, Elephanta Caves	6

Suggested Readings:

- V.S. Agrawal – Indian Art
- V.S. Agrawal – Studies in Indian Art
- Edith Tomory – A History of Fine Arts in India and West
- V.S. Agrawal & Bhartiya Kala (Hindi)
- N.P. Joshi & Prachin Bharatiya Murtikala (Hindi)
- World Heritage Monuments and Related Edifices in India, Volume 1 ‘Alī Jāvid, Tabassum Javeed, Algora Publishing, 2008
- Southern India: A Guide to Monuments Sites & Museums, by George Michell, Roli Books Private Limited, 1 mai 2013
- Ancient India, Ramesh Chandra Majumdar, Motilal Banarsidass Publ., 1977
- Bharatiya Sthapatya Evam Kala Art And Architecture Of Ancient India By Dr. Udaynarayan Upadhyay, Prof. Gautam Tiwari · 2007 Publisher: Motilal Banarsidass Publishers Pvt. Limited
- Bhartiya Vastukala Ka Itihas by Krishna Dutta Vajpai, 1979 , Hindi samiti , Lucknow , UP
- The Ancient and Medieval Architecture of India: a study of Indo-Aryan civilization by E. B. Havell, (1915). John Murray, London.
- J.C. Harle – Art of Indian Subcontinent
- A. Ghosh – Ajanta Murals
- R. Verma – Bhartiya kala ka Itihas, Mool Tatwa Avam Siddhant, Sanjay Publication, Agra. (Hindi)

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Tour of monuments and art galleries related with syllabus . (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year I
Paper 2
Practical**

Program/Class: Certificate		Year: First	Semester: 1
Subject: B.A. Drawing & Painting			
Course Code: A210102P		Course Title: Drawing and Color Studies	
Course Outcome: Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like Pencil, Pen, ink, water color, Poster color, Oil Pastel color, Dry Pastel, Charcoal Pencil, Color Pencils etc. Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work.			
Credits: 2		Core Compulsory	
Max. Marks: 100		Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)			
Unit	Topics		No. of Lectures
I	Sketching of Object in various medium like Pencil, Charcoal and Pen & Ink, Pastel etc.		6
II	Drawing of Object in various medium like Pencil, Charcoal and Pen & Ink etc.		6
III	Color Tone of Geometrical Shape in Poster Color/Water color		6
IV	Color Tone of Still Objects in Poster Color/Water color		6
V	Color tone of Nature with Still Objects as a composition in Poster Color/Water Color		6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher. 1. Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. 2. B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5. 3. Feisner, E. (2006). Colour Studies, NY NY USA. Fairchild Publications 4. Gerritsen Franz. (1983). Theory & Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. 5. Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books			

6. Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st Edition. San Francisco, USA. Peach Pit Press
7. Recker, Keith & Eiseman Leatrice. (2011). Pantone: The twentieth century in color
8. Mollica, Patti. (2013). Color theory: An essential guide to color from basic principles to practical applications. 1st Edition. San Francisco USA. Walter Foster Publishing
9. Ungar Joseph. (1986). Rendering Mixed media. NY USA. Watson-Guipill Publication INC U.S.
10. Kasprisin Ron (1999) .Design media: Technique for water color, pen & ink, pastel and colored marker. Hudson County New Jersey, USA. John Wiley & Sons.

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Sketching & Drawing (10 Plates minimum)
- Paper Size – 1/4 (15” x 11 “)
- Exam will be conducted in-
- Still life with colour in any medium (100 Marks) , Time - 6 Hours , Paper size 1/4

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year I
Paper 2
Theory**

Program/Class: Certificate		Year: First	Semester: 2
Subject: B.A. Drawing & Painting			
Course Code: A210201T		Course Title: Fundamentals of Art	
Course Outcome: Students get information about Definition of art. The art language is based on concepts called the “ELEMENTS and COMPOSITION of ART”. Introduction to the basics elements of art,6 Elements of art Elements of Art: Line, Shape, Color , Texture, Value/ Tone, Colour			
Credits: 4		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0			
Unit	Topics		No. of Lectures
I.	Definition of art, Shadanga : The Six Limbs of Indian Art		8
II.	Elements of Art : Line, Shape/Form, Color		8
III.	Texture, Tone/Value, Space		8
IV.	Principles of Art& Composition : Unity, Harmony, Balance		8
V.	Emphasis, Rhythm/Movement , Dominance ,Perspective		8
VI.	Material & Methods : Lead Pencil, Brushes, Papers		7
VII.	Technique of - Water Color Painting, Tempera Painting, Acrylic Color Painting, Oil Color Painting		7
VIII.	Fresco- Buon, Secco, Mosaic Painting		6
Suggested Readings: • Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing • Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot • Color and light: A Guide for the Realist Painter - James Gurney • Bridgman's Complete Guide to Drawing From Life - George B. Bridgman • How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson • R. Verma – Bhartiya kala ka Itihas, Mool Tatwa Avam Siddhant, Sanjay Publication, Agra. (Hindi)			

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year I
Paper 2
Practical**

Program/Class: Certificate	Year: First	Semester: 2
Subject: B.A. Drawing & Painting		
Course Code: A210202P	Course Title: Drawing and Sketching of Human Body	
Course Outcome: Students will learn the anatomical structure of human body to beautify their art work with expression, movement & rhythm.		
Credits: 2	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0(Each Practical will be 2 Hrs.)		
Unit	Topics	No. of Lectures
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher. • Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Watercolors,Inks, Markers, and More By Amarilys Henderson · 2020 • B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5. • Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. • Gerritsen Franz. (1983). Theory &Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Feisner, E. (2006). ColourStudies, NY NY USA. Fairchild Publications • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco,USA. Chronicle Books • Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st		

Edition. San Francisco, USA. Peach Pit Press .

- The Head By Andrew Loomis · Published:1989 Publisher:Walter Foster Pub.Vastu-Silpa Kosha,
- Drawing the Human Head Anatomy, Expressions, Emotions and Feelings By Giovanni Colombo, Giuseppe Vigliotti, Published:August 2017,Publisher:Hoaki Books SL

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Drawing , Sketching & Colour – (10 Plates)
- Paper Size – $\frac{1}{4}$
- Exam will be conducted -
- From V unit - (100 Marks), Time - 6 Hours
- Paper Size – $\frac{1}{4}$
- Colour - In Monochrome

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year II**Paper 1****Theory**

Program/Class: Degree		Year: Second	Semester: 3
Subject: B.A. drawing & Painting			
Course Code: A210301T		Course Title: History of Art : Pala to Pandya & Nayaka Period	
Course Outcome: Students will recognize and understand major monuments, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art.			
Credits: 4		Core Compulsory	
Max. Marks: 25+75		Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0			
Unit	Topics		No. of Lectures
I	Pala Manuscript Painting, Apbhransh Style of Painting.		8
II	Chalukya Period : Temple at Badami, Pattadkal and Aihole.		8
III	Pallava Period : Ratha Temple, Shore Temple & Gangavtaran Pannel – Mahabalipuram.		8
IV	Chola Period : Sculpture and Architecture - Bronze Sculpture Natraj, Venu Gopal, Kartikeya		8
V	Brihadeshwar Temple at Tanjaur		6
VI	Gangaikondcholpuram Temple, Airavatesvara Temple Darasuram, Kumbheswar Temple Kumbhkonam		7
VII.	Chandel Period – Temples of Khajuraho.		7
VIII.	Kalinga Architecture : Sun Temple- Konark, Lingraj Temple- Bhubneshwar, Jagannath Temple- Puri		8
Suggested Readings: Bhartiya Chitrakala -Vachaspati Gairolla Bhartiya chitrakala ka Itihas -Avinash Bahadur Verma			

- Studies in Jaina Art and Iconography and Allied Subjects By Umakant Premanand Shah, 1995, Abhinav Prakashan, Vadodara
- Jain Manuscript Painting by John Guy, January 2012, Department of Asian Art, The Metropolitan Museum of Art
- A Brief History of Indian Painting by Lokesh Chandra Sharma, 2008, Krishna Prakashan, Meerut
- The Heritage of Indian Art A Pictorial Presentation By Vasudeva S. Agrawala
- Art of TibiA Catalogue of the Los Angeles County Museum of Art Collection By Los Angeles County Museum of Art, Pratapaditya Pal, Hugh Richardson · 1983
- M.N.P. Tiwari & Kamal Giri - Madhyakalin Bharatiya Murtikala (Hindi)
- Krishna Deva – Khajuraho
- C.P. Sinha – Art of Bihar
- A.P. Srivastava & Ellora Ki Brahman Dev Pratimayen (Hindi)
- R.S. Gupta & B.D. Mahajan – Ajanta, Ellora an Aurangabad Caves
- Aschwin D. Lippi – Indian Medieval Sculpture
- Bhanu Agrawal - Bharatiya Chitrakala Ke Mula Srota (Hindi)
- A.K. Coomarasawamy – Introduction to Indian Art
- Siva Swarup Sahai - Bharatiya Kala (Hindi)
- Stella Kramrisch – Indian Sculpture
- Rai Krishna Das - Bharatiya Chitrakala (Hindi)
- Vachaspati Gairola - Bharatiya Chitrakala (Hindi)
- Boardman, John, ed., The Oxford History of Classical Art, 1993, OUP, ISBN 0198143869
- Craven, Roy C., Indian Art: A Concise History, 1987, Thames & Hudson (Praeger in USA), ISBN 0500201463
- Harle, J. C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press. (Pelican History of Art), ISBN 0300062176
- Huntington, Susan L. (1984). The "Pāla-Sena" Schools of Sculpture. Brill Archive. ISBN 90-04-06856-2.
- V.S. Agrawal – Indian Art
- V.S. Agrawal – Studies in Indian Art
- V.S. Agrawal - Bhartiya Kala (Hindi)
- N.P. Joshi - Prachin Bharatiya Murtikala (Hindi)

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year II
Paper 2
Practical

Program/Class: Degree	Year: Second	Semester: 3
Subject: B.A. Drawing & Painting		
Course Code: A210302P	Course Title : Still Life	
Course Outcome: A still life painting is pretty self-explanatory... it's a painting of objects that sit still. These objects can be inanimate things, like fruits or vases; they can also be things that are no longer alive, like animals or flowers.		
Credits: 2	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3 (Each Practical will be 2 Hrs.)		
Unit	Topics	No. of Lectures
I	Still Life : Various Shapes like Cube, Sphere, Cone etc. with Pencil denoting Light & Shade	6
II	Still Life : Various Objects with Pencil denoting Light & Shade	6
III	Still Life : Copy of Old Master Work in Color	6
IV	Still Life : Various Objects in Water Color	6
V	Still Life : Various Objects in Poster Color/Acrylic Color	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher. • Painting Still Life in Watercolour By Lesley E. Hollands, Published: 2009, Publisher : Crowood Press • Watercolors, Still Life By Brian Bagnall, Ursula Bagnall, Astrid Hille, Published : September 1997, Publisher: Walter Foster Publishing, Incorporated • Learn to Paint in Watercolour Step by Step by William Newton, Published: 9 March 2017, Publisher: Search Press • The Art of Still Life (A Contemporary Guide to Classical Techniques, Composition, and Painting in Oil) by Todd M. Casey , Published: 18 February 2020, Publisher: Monacelli Press, Incorporated		
Suggested Continuous Evaluation Methods: • Drawing , Sketching & Colour – (10 Plates) • Paper Size – ¼ • Exam will be conducted - • From V unit - (100 Marks), Time - 6 Hours • Paper Size – ¼ • Colour in any medium		

Course prerequisites:10+2 in any discipline
Suggested equivalent online courses: • Coursera • Swayam
This course can be opted as an elective: Open to all

Year II**Paper 1****Theory**

Program/Class: Diploma	Year: Second	Semester: 4
Subject: B.A. drawing & Painting		
Course Code: A210401T	Course Title : Aesthetics	
Course Outcome: It will develop a careful investigation of the qualities belonging to the objects and events. Students will be able to response the objects and event aesthetically. Thoughts and feeling colored in an aesthetic response will enrich the knowledge of the students to the realm of art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Meaning of Art, Classification of Art	8
II	Inter-Relationship of Fine Arts, Functions of Art	8
III	Aesthetics , Arts and Philosophy, Art and Beauty	8
IV	Concept of Aesthetics in Western Art : Plato, Aristotle	8
V	Concept of Aesthetics in Indian Art	8
VI	Theory of Rasa according to Bharat Muni	7
VII	Interpretation of Rasa by Abhinavagupta	7
VIII	Dhvani theory by Anandavardhana	6
Suggested Readings: • Dr. Mamta Chaturvedi - Saundryashastra • Neelkant – Saundrya-shastra ki pashchatya parampra • Dr. Rajendra Vajpayee- Saundrya		
This course can be opted as an elective: Open to all		

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year II
Paper 2
Practical

Program/Class: Diploma	Year: Second	Semester: 4
Subject: B.A. drawing & Painting		
Course Code: A210402P	Course Title : Photography / Lettering	
Course Outcome: The artwork will be produced in the studio of the department under the direction of the teacher. Recognize the concepts of photography & its applications. Practice the handling of the camera and its functions such as aperture, shutter speed and ISO. Explore different camera angles, camera movements and camera shots. Understand the indoor and outdoor lighting by using photographic concepts. Explore the use of photographic concepts in the fields of advertising, animation, art direction. /Students will be able to understand the basics of creating letters. Learning the basics of lettering, they will be able to create new experimental fonts.		
Credits: 2	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
Unit	Topics	No. of Lectures
I	Understanding Indoor & outdoor lighting; Camera controls- Aperture, shutter speed, focus. or Latin Alphabates ; Sans and Sarif Font in Black (Water Proof Ink)	6
II	Advertising Photography (Product)- USP of a product should reflect in the composition. Arrangement of the product with props and set Minimum 05 photographs (size 8x12 inch). or Devnagari Alphabets ; Sans and Sarif Font in Black (Water Proof Ink)	6
III	Photo feature with minimum 10 photographs (size 8x12 inch) on subjects like Historical monuments, Fort, Museum, Picnic Spot, Temple and its surroundings etc. or A Sentence Composition in Latin Script ; Sans and Sarif Font in Black (Water Proof Ink)/Poster Color	6
IV	Micro Photography on subjects like Jewellery, Stationary, Micro Objects etc.	6

	or A Sentence Composition in Devnagari Script ; Sans and Sarif Font in Black (Water Proof Ink)/ Poster Color	
V	Photo feature with minimum 10 photographs (size 8x12 inch) on Live Models and Human Expression or Creative Lettering : In Color	6
Suggested Readings: • Langford Michael , (1997), Basic Photography 6th revised edition, US/UK, Focal Press • Prakes David, (2006), Basics Photography : Composition, Worthing UK, AVA Publishing • David Prakes (2008), Basic Photography: working in Black & White : Worthing UK, AVA Publishing • Hansen Michael & Tater Mohit, (2013) Point & Shoot: Digital Photography : Basics for Beginners & Amateurs: Europe, CreateSpace Independent Publishing Platform • Ducker Robert & Key Teresa (2012) Bob's Basic Photography: Texas, Bob Media.com • Bavister Steven , (2000), Digital Photography- A beginners guide UK, Collin & Brown • Bedford Edward J, (2003), Nature Photography for Beginners , Montana, Kessinger Publishing. • Martina flor, The Golden Secrets of Lettering (2017) , Princeton Architectural Press, ISBN-10161689573X		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods: • Drawing , Sketching & Colour – (10 Plates) • Paper Size – 1/4 • Exam will be conducted - • From V unit - (100 Marks), Time - 6 Hours • Paper Size – 1/4 • Colour in any medium •		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses: • Coursera • Swayam		

Year II**Paper 3****Project**

Program/Class: Degree	Year: Second	Semester: 4
Subject: B.A. drawing & Painting		
Course Code: A210403R	Course Title : Copy & Study of Notable Artist’s Work	
Course Outcome:		
Preparing their copy of notable Master's artworks is a good tool to learn and understand the nuances of art. Students will be able to understand the characteristics of the master's artwork by absorbing the artistic expressions of the artists. By studying the copy of the works of Indian artists as well as European artists, students will develop an understanding of their art.		
Credits: 3	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-3-0 (Each Tutorial will be 1 Hrs.)		
Unit	Topics	No. of Lectures
I	Paintings of Ajanta Oil Paintings of Raja Ravi Varma, Amrita Sher-Gil,	6
II	Miniature Painting (Rajasthani, Mughal or Pahari)	6
III	Oil Paintings of Raja Ravi Varma, Amrita Sher-Gil,	6
IV	Wash Painting of Abnindranath Tagore, Kshitindrnath Majumdar or B.N. Arya	6
V	Tempera/ Gouache Painting of Jamini Roy or K.G. Subramanyan	6
Suggested Readings:		
The artefacts of the notable Master will be selected and his imitations will be made in the studio under the direction of the teacher.		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
10 work (2 work sheets from each unit) sheets will be submitted at the time of Viva-Voce. - Exam will be conducted on Viva-voce.		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
- Coursera - Swayam		

Year III
Paper 1
Theory

Program/Class: Degree	Year: Third	Semester: 5
Subject: B.A. drawing & Painting		
Course Code: A210501T	Course Title : History of Indian Art- Rajasthani, Mughal & Pahari Style	
Course Outcome: Learning the three painting style of Indian heritage, students will be able to differentiate them easily how they are different due to their cultural and regional changing. It will help the students enhancing their art approach how the cultural and regional set up is important to make a distinctive identification.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I.	Rajasthani Painting- Background of Rajasthani Painting, Mewar School : Mewar Harauti School: Bundi-Kota Kalam	8
II.	Dhundhar School : Amber, Jaipur & Alwar Kalam Marwar School : Jodhpur, Bikaner & kishangarh Kalam	8
III.	Mughal Period : Background of Mughal Art- Irani/Persia School, Baber, Humayun	8
IV.	Akbar period : Painting & Architecture, Jahangir period : Painting & Architecture,	8
V.	Shah Jahan period : Painting & Architecture, Aurangzeb period : Painting & Architecture,	8
VI.	Deccan Kalam: Bijapur, Ahmadnagar, Golkonda	7
VII.	Pahari Painting - Background of Pahari Painting, Guler Kalam, Kangara Kalam, Basohali Kalam	7
VIII.	Chamba Kalam, Kullu Kalam, Garhwal Kalam	6
Suggested Readings: • Early Mughal painting by Milo Cleveland Beach , Published: 1987, Publisher:Asia Society • Indian court painting, 16th-19th century by Steven Kossak,1997, Metropolitan Museum of Art		

- Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabella and Vicky Ducrot By Vicky Ducrot, Dr. Daljeet, Daljeet Kaur, Published:2009
- Evenson, Norma (1989). The Indian Metropolis. New Haven and London: Yale University press
- Vastu-Silpa Kosha, Encyclopedia of Hindu Temple architecture and Vastu/S.K.Ramachandara Rao, Delhi, Devine Books, (Lala Murari Lal Chharia Oriental series)

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written (10marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year III**Paper 2****Practical**

Program/Class: Degree	Year: Third	Semester: 5
Subject: B.A. drawing & Painting		
Course Code: A210502T	Course Title : History of Indian art- Development of Modern Art	
Course Outcome:		
In this section, students will study development of Indian modern art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Company Painting, Raja Ravi Varma	8
II	Renaissance: Bengal School of Art – E.B. Havell, Abnindranath Tagore	8
III	Nandlal Bose, Asit Kumar Haldar	8
IV	Shailendra Nath Dey, Kshitindranath Majumdar	8
V	Binod Bihari Mukharjee , Sudhir Ranjan Khastgir,	8
VI	Ramkinkar Baij, D.P. Rai Chaudhary	7
VII	Artist of Individual Style : Gagnendranath Tagore, Amrita Sher-Gil,	7
VIII	Jamini Roy, Rabindranath Tagore,	6
Suggested Readings:		
• A History of Indian Painting : The Modern Period by Krishna Chaitanya pages 36 & 37 ISBN 8170173108 • Bhartiy chitrakala ka itihās by Avinash Bahadur Verma • Bhartiy chitrakala ka itihās by R A Agrawal • Bhartiy chitrakala evām Murti kala ka Itihās by Reeta Pratap		
This course can be opted as an elective: Open to all		

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test - (10marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year III
Paper 3
Practical

Program/Class: Degree	Year: Third	Semester: 5
Subject: B.A. drawing & Painting		
Course Code: A210503P	Course Title : Head (Bust) Study with pencil and colour	
Course Outcome: Head study is very important in art. In the head study, the student studies the various postures of the human face. Apart from this, after studying closely the eyes, ears, nose, and hair tries to engrave it on paper. Variety of male and female models in different poses. The basic proportions of the head and the proper placement of facial features.		
Credits: 2	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
Unit	Topics	No. of Lectures
I	Head Study with pencil drawing and shading	6
II	Head Study with watercolor -I	6
III	Head Study with watercolor -II	6
IV	Head Study with acrylic /oil color - I	6
V	Head Study with acrylic /oil color /Water colour - II	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher. The bust will be provided in the studio by the department.		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods: - Drawing , Sketching & Colour – (10 Plates) - Paper Size – ¼ - Exam will be conducted - - From V unit - (100 Marks), Time - 6 Hours - Paper Size – ¼ - Colour in any medium		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses: - Coursera - Swayam		

Year III
Paper 1
Theory

Program/Class: Degree	Year: Third	Semester: 6
Subject: B.A. drawing & Painting		
Course Code: A210601T	Course Title : History of Indian Art- Modern Art Group & Its Artists	
Course Outcome: In this part, students will study the role of Indian modern art group & its artist how they proceed the Indian art forward in the globalization era.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Tanjore School of Painting, Kalighat Paintings	8
II	Establishment of Art Institutions in India- Calcutta School of Art, Madras School of Art, Sir J.J. Art School	7
III	Govt. College of Art Lucknow, Kala Bhavan Shantiniketan, College of Art, Delhi	8
IV	Calcutta Group-43 : Gopal Ghosh, Paritosh Sen, Prados Das Gupta	7
V	P.A.G. : F.N. Suza, S.H. Raza, M.F. Husain	8
VI	K.H. Ara, H.A. Gade, S.K. Bakre	8
VII	Delhi Shilpi Chakra Group: B.C.Sanyal, K.S.Kulkarni	8
VIII	K.G.Subramanyan, Ram Kumar, Satish Gujral.	6
Suggested Readings: - Bhattacharya, Sunil Kumar (1 January 1994). “2. Revivalism and the Impact of the West”. Trends in modern Indian art. M.D. Publications Pvt. Ltd. Pp. 7–11. ISBN 978-81-85880-21-1. Retrieved 14 December 2011. - Contemporary Indian Artists By Geeta Kapur · 1978 Publisher:Vikas Original from:the University of Michigan - The Making of Modern Art The Progressives By Well-Known Art Historian and Independent		

Curator Yashodhara Dalmia, Yashodhara Dalmia, Rudolf von Leyden · 2001 Publisher: OUP Oxford Original from: the University of Michigan • Vrihad Aadhunika Kala Kosh by Vinod Bhardwaj, Published: 2006, Publisher: Vāṇī Prakāśana (Hindi) • Aaj ki Kala By Prayag Shukla, Published: 2007, Publisher: Rajkamal Prakashan (Hindi) • Kala Ke Praneta by Sachirani Gurtu, Published: 2007, Publisher: India Publikeshan House (Hindi)
This course can be opted as an elective: Open to all
Suggested Continuous Evaluation Methods: • Assignment/ Seminar (10 Marks) • Written Test (10 Marks) • Attendance (5 Marks)
Course prerequisites: 10+2 in any discipline
Suggested equivalent online courses: • Coursera • Swayam

Year III**Paper 2****Theory**

Program/Class: Degree	Year: Third	Semester: 6
Subject: B.A. drawing & Painting		
Course Code: A210602T	Course Title : Indian Folk & Tribal Art	
Course Outcome:		
In this part, students will study the various forms of Indian folk & tribal arts that create a special enthusiasm. It convince how the depiction of a pure & true environment is important to an art work.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Folk Art: Madhubani Painting of Bihar	8
II	Patachitra of Odisha	7
III	Tanjore Painting of Tamil Nadu	8
IV	Kalamkari of Andhra Pradesh	7
V	Tribal Art: Warli Painting of Maharashtra, Saura Painting of Odisha	8
VI	Gond Painting of Madhya Pradesh, Pithora Painting of Madhya Pradesh	9
VII	Various Forms of Traditional Floor Art: Rangoli, - Maharashtra Saathiya- Gujarat Sona Rakhana or Chowk Purana- U.P. Mandana- Rajasthan	6
VIII	Alpana- W.Bengal Muruja/Jhoti/Chita- Odisha Aripan- Bihar Aipan- Uttarakhand	7
Suggested Readings:		
- Tanjore Painting, A Chapter in Indian Art History by N. S. ‘Kora’ Ramaswami - Indian Folk and Tribal Paintings (2008), Charu Smita Gupta, ISBN-13 : 978-8174364654 - Indian Folk and Tribal Art (2020), Anup Kumar, B R Publisher, ISBN-13 : 978-9388162135 - Indian Folk Art (1985), Mode Heinz , ISBN-13 : 978-0881680102		

- Madhubani Art : Indian Art Series, Bharti dayal, Publisher- Niyogi Books, ISBN-10 : 9789385285080
- The mystical World of Warlis(2018), Madhukar vadu,, Publisher- notion press, ISBN-13: 978-1644298268

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test 10 (Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year III
Paper 3
Practical

Program/Class: Degree	Year: Third	Semester: 6
Subject: B.A. drawing & Painting		
Course Code: A210603P	Course Title : Figurative Composition	
Course Outcome: The artwork will be produced in the studio of the department under the direction of the teacher. In this section, students will do the work of decorating them with colors by marking the selected subjects on the paper seat. In the form of subjects such as market scenes, festivals, waiting, working women or men, rural life, boys and girls playing, etc. can be given. In composition, two auxiliary elements with at least three figures must be in the picture.		
Credits: 2	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3 (Each Practical will be 2 Hrs.)		
Unit	Topics	No. of Lectures
I	Figurative Composition in pencil or Pen & Ink on Paper	6
II	Figurative Composition in watercolor	6
III	Figurative Composition in watercolor	6
IV	Figurative Composition in any medium	6
V	Figurative Composition in any medium	6
Suggested Readings: • Students will use their own imaginative power to create a compositional work in the medium learnt so far.		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods: • Drawing , Sketching & Colour – (10 Plates) • Paper Size – ¼ • Exam will be conducted - • From V unit - (100 Marks), Time - 6 Hours • Colour in any medium • Paper Size – ¼		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses: • Coursera • Swayam		

**U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH)
& P.G. IN DRAWING &**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
4	VII	A210701T	History of Indian Painting	Theory	4
4	VII	A210702T	History of European Painting -I	Theory	4
4	VII	A210703T	Research Methodology in Art Practices (Only for UG Honour's)	Theory	4
4	VII	A210704P	Folk Art in any Style	Practical	4
4	VII	A210705P	Pictorial Composition	Practical	4
			Survey based Research Project will start in Semester VII ,submitted in semester VIII		
4	VIII	A210801T	Philosophy of Indian Art	Theory	4
4	VIII	A210802T	History of European Painting- II	Theory	4
4	VIII	A210803T	History of Indian Architecture and Sculpture (Only for UG Honour's)	Theory	4
4	VIII	A210804P	Portrait Study	Practical	4
4	VIII	A210805P	Landscape	Practical	4
4	VIII	A210806R	Research Project (Only for UG Honour's with Research) (Submission and Evalutation)	Research	8
5	IX	A210901T	Philosophy of Western Art	Theory	4
5	IX	A210902T	History of European Painting- III	Theory	4
5	IX	A210903P	Creative Landscape	Practical	4
5	IX	A210904P	Advance Composition in Mix Media	Practical	4
5	X	A211101T	New Mediums and Techniques of Contemporary Indian Art	Theory	4
5	X	A211102T	Art Education	Theory	4
5	X	A211103P	Creative Composition	Practical	4
5	X	A211104P	Life Study in Color	Practical	4
5	X	A211105R	Research Project (Submission and Evalutation)	Research	8

Year IV
Paper 1
Theory

Program/Class: Degree	Year: Four	Semester: 7
Subject: U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210701T	Course Title : History of Indian Painting	
Course Outcome: In this part, students will study the role of Indian modern art group & its artist how they proceed the Indian art forward in the globalization era.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Bombay Group- K.K. Hebbar, S.D. Chavda, V.S. Gaitonde	15
II	Artist of Medras & Cholmandalam : K.C.S. Paniker	15
III	Group-1890 : J. Swaminathan, Jeram Patel, Jyoti Bhatt, Himmat Shah, Raghav Kaneria, G.M. Sheikh	15
IV	Eminent Indian Artists- A. Ramchandran, Tyeb Mehta, G.R. Santosh, Bhupen Khakkar	15
V	Manjeet Bava, Anupam Sood, Mridalini Mukherji, Subodh Gupta	15
Suggested Readings: Modern art in Indian – A.C. Mukharjee • Encyclopedia of modern art – Vikas Publication • Studies in modern Indian art – Ratan Parimoo • Contemporary Indian Artists – Geeta Kapoor • Art of modern India – Aziz Kurtha and Balraj Khanna (London 1998) • Bhartiya adhunik chitrakala ka itihās – Mamta Chaturvedi • Indian modern and contemporary art – P.N. Mago • Adhunik chitrakala ka itihās – R.V. Sakhalkar • Adhunik bhartiya chitrakala ka itihās – G.K. Aggarwal • The story of Indian Art – S.K. Bhattacharya (1996) • Samkaleen kala : sandarbh aur ishiti – K.N. Kakkar (L.K.A. Delhi) • Adhunik bhartiya chitrakala ka vikās : Eik Antarang Adhyan – Vinod Bhardwaj • Bhartiya Aadhunik Kala ----- Kiran Pradeep • Bhartiya samkaleen kala : eik pariprekshya – P.N. Mago • Samkaleen bhartiya kala – Mamta Chaturvedi • Adhunik Bhartya kala ke adhar stambh – Prem Chand Goswami (Jaipur) • Kala chintan – M. Khanna (Lucknow L.K.A) • Modern art aur Bhartiya chitrakar – Rajendra Bajpai • Bhartiya kala aur Kalakar – E. Kumaril Swami • Bharat ki Chitrakatha – Rai Krishna Das		
Evaluation Mathod : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year IV**Paper 2****Theory**

Program/Class: Degree	Year: Four	Semester: 7
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210702T	Course Title : History of European Painting -I	
Course Outcome: To demonstrate knowledge of the main themes and movement in the history of European Art. -To understand the Art style , Art works and changes of deferent periods.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Pre - Historic painting, Egyptian Art, Classical Painting	15
II	Byzantine Art, Gothic Art, Early Renaissance	15
III	High Renaissance – Art of Florence & Venice	15
IV	Baroque and Rococo Style	15
V	British Landscape Painting, Barbizon School	15
Suggested Readings: • Art through the ages- Helen Gardner • Outline History of Art- William Orpen • A History of Western Art- Michael Levey • The Story of Paintings- H.W. Jonson • World’s Greatest Paintings- T. Leman Hare • Pictorial / History of Western Art- Erwin O. Christener • Pashchim ki Kala- G.K. Aggarwal • Europe ki Kala- G.K. Aggarwal • European Painting- Rajendra Bajpai		
Evaluation Method : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year IV
Paper 3
Theory

Program/Class: Degree	Year: Four	Semester: 7
Subject: U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A210703T	Course Title : Research Methodology in Art Practices (Only for U.G. Honours)	
Course Outcome: Understanding research methods. Eligible for Post Graduate degree and open the way for Ph.D degree. Understanding the writing research paper.		
Credits: 4	Core	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Meaning , Purpose and Scope of Research Methodology in Arts	15
II	Types of Fundamental Research , Methods of Research – Experimental & Descriptive	15
III	Steps of Research, Criteria and source for Identifying the Research Problem	15
IV	Characteristics of a good research problem, Project and Article writing	15
V	Format and Styles of research proposal , Writing references in research proposal	15
Suggested Readings: Research Methodology : C.R. Kothari Research Methodology: Ranjeet Kumar Visual Arts & Research Methodology : Shekhar Chandra Joshi Research Methodology , Methods , Approches & Technology :Baidhyanath Mishra ,Ashok kumar Satpathy		
Evaluation Method : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year IV
Paper 4
Practical

Program/Class: Degree	Year: Four	Semester: 7
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210704P	Course Title : Folk Art in any Style	
Course Outcome: In this part, students will study the various forms of Indian folk & tribal arts that create a special enthusiasm. It convince how the depiction of a pure & true environment is important to an art work.		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Study of elements and motifs of Madhubani and Sanjhi art in Charcoal, Pencil, Pen, Ink etc.	30
II	Study of elements and motifs of Kalamkari and Pata Chitra in Pencil, Pen, Charcoal, Ink etc.	30
III	Study of human figures of Madhubani and Sanjhi art in coloured ink / acrylic /water / poster colour	30
IV	Study of human figures of Kalamkari and Pata Chitra in coloured ink / acrylic /water / poster / oil colour	30
V	Composing Madhubani / Sanjhi art / Kalamkari / Pata Chitra in coloured ink / acrylic / water / poster / oil colour.	30
Suggested Readings: - Indian Folk Art (1985), Mode Heinz , ISBN-13 : 978-0881680102 \ - Madhubani Art : Indian Art Series, Bharti dayal, Publisher- Niyogi Books, ISBN-19789385285080 - The mystical World of Warlis(2018), Madhukar vadu,, Publisher- notion press, ISBN-13: 978- 1644298268		
Evaluation Methods: ● Sessional work -3 Sessional Sheets (minimum) and 25 Drawings. - Exam time – 12 hours in four sittings - Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas - Size – 15 inch x 22 inch.		

Year IV
Paper 5
Practical

Program/Class: Degree	Year: Four	Semester: 7
Subject: U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210705P	Course Title : Pictorial Composition	
Course Outcome: The course will encourage students to develop artistic temperament and to express their independent views on the paper, canvas etc. Explore socio, political subjects through composition.		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Study of measurement, proportion, posture, rhythm of human figures, animals, birds.	30
II	Study of objects of nature, architectural structures and non-leaving things around us.	30
III	Study of human figure, animals, birds, objects of nature, architectural structures and non- leaving things in Pencil /Charcoal / Pen	30
IV	Study to understanding values, dominance, proportion, space division, perspective and concept of fore ground and back ground in Acrylic / water / Oil Colour etc.	30
V	To create composition with minimum two human figures in multi colour on the given theme according to the rules of elements of painting and the principals of composition in Acrylic / Water / Oil colour (3 sheets , size 15 x 22 inch)	30
Suggested Readings: Artists monographs- Published by Lalit kala Academy, Delhi etc.		
Evaluation Methods: ● Sessional work -3 Sessional Sheets (minimum) and 25 Drawings ● Exam time – 12 hours in four sittings ● Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas Size – 15 inch x 22 inch.		

Paper 1
Theory

Program/Class: Degree	Year: Four	Semester: 8
Subject: U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210801T	Course Title : Philosophy of Indian Art	
Course Outcome: Understanding the Indian Aesthetic , Rasa siddhant and Indian philosophers. Recognise the characteristics of Indian Aesthetics & its Philosophy. Discovering primary and secondary sources of Oriental Aesthetics.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Source of Aesthetic concept in India , Bharat Muni And Rasa Siddhant. Kinds of Rasa ,their Interpretations and Application.	15
II	Interpretation of Rasa by Bhatta Lollata, Shankuk, Bhatta Nayaka and Abhinavagupta. Dhvani theory by Anandavardhana.	15
III	Aalnkhar Theory by Bhamah & Dandi, Riti by Vamana, Auchitya by Kshemendra.	15
IV	Art & its relation with Religion , Science , Philosophy , Morality.	15
V	Modern Indian Aesthtics And new thinkers – Rabindranath Tagore , Sri Aurobindo, Ananda Coomaraswamy.	15
Suggested Readings: Encyclopedia of Aesthetics, Edited by Michal Kelly – Oxford University press, Aesthetics meaning by Rekha Jheanji, Ajanta ,Philosophy of art by Aldrich Virgil, Prentice Hall, Aesthetics Theory and Art by Ranjhan k Ghosh, Comparative aesthetics by Kanti Chandee pandey.		
Evaluation Method : - Assignment / Seminar (10 Marks) - Written Test (10 Marks) - Attendance / Class performance (5 Marks)		

Year IV
Paper 2
Theory

Program/Class: Degree	Year: Four	Semester: 8
Subject: U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210802T	Course Title : History of European Painting- II	
Course Outcome: Understanding the Historical background of European Arts. Recognizing the characteristics of Realism ,Impressionism ,Post- Impressionism ,Cubism, & other art movements. Analyzing the artwork of European Cubism Artists.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Historical background of Modern Art– Neo Classicism, Romanticism, Realism.	15
II	Impressionism- Edouard Manet ,Claude Monet, Sisley ,Edgar Degas , Renoir. Neo Impressionism –George Seurat & Paul Signac	15
III	Post Impressionism – Cezanne , Van Gogh ,Paul Gauguin. The Nabis – Redon , Rousseau	15
IV	Fauvism – Matisse, Derain, Dufy , Vlaminck	15
V	Cubism – Picasso , Braque, Leger, Gris	15
Suggested Readings: • Arnason Art through the ages- Helen Gardener • Outline History of Art –William Orpen • A History of Western Art –Michael Levey • The Story of Paintings – H.W. Jonson • World's Greatest Paintings – T. Leman Hare • Pictorial/History of Western Art – Erwin O.Christener • Paschim ki Chitrakala – G. K. Aggarwal • Europe ki Chitrakala – G. K. Aggarwal • European Painting– Rajendra Bajpai • Europiya Punarjagran – Kusum Dass		
Evaluation Method : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year IV
Paper 3
Theory

Program/Class: Degree	Year: Four	Semester: 8
Subject: : U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A210803T	Course Title : History of Indian Architecture and Sculpture	
Course Outcome: Understanding the theory of Indian Art. Recognizing the characteristics, techniques and historical background of Indian art and architecture. Discovering primary and secondary sources of Indian art. Evaluating artworks of Indian history		
Credits: 4	Core	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Art & Architecture of Indus Valley	15
II	Mauryan Age: Art of Ashoka Pillars, Lomas Rishi Cave, Barabar and Nagarjuni Caves, Chamardharini Yakshi.	15
III	Temples & Architecture of Gupta Period: Dashavatar Temple Devgarh, Bhitargaon Temple, Ajanta, Ellora Caves	
IV	Jain Temple of Mount Tabu & Ranakpur - Rajsthan.	15
V	Hoysaleswara Temple- Halevid, Minakshi Temple- Madurai, Islamic Architecture – Kutub Minar and Charminar.	15
Suggested Readings: V.S. Agrawal – Indian Art,V.S. Agrawal – Studies in Indian Art,V.S. Agrawal - Bhartiya Kala (Hindi),Krishna Deva – Khajuraho,A.P. Srivastava &Ellora Ki Brahman Dev Pratimayen (Hindi),R.S. Gupta & B.D. Mahajan – Ajanta, Ellora an Aurangabad Caves,A.K. Coomarasawamy – Introduction to Indian Art,Siva SwarupSahai - Bharatiya Kala (Hindi),Stella Kramrisch – Indian Sculpture,Rai Krishna Das - Bharatiya Chitrakala (Hindi)		
Evaluation Method : - Assignment / Seminar (10 Marks) - Written Test (10 Marks) - Attendance / Class performance (5 Marks)		

Year IV
Paper 4

Practical

Program/Class: Degree	Year: Four	Semester: 8
Subject: U.G. (HONOUR'S) , U.G. (HONOUR'S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210804P	Course Title : Portrait Study	
Course Outcome: In Portrait study, the students learn the basic proportion of head, various posture of human face and proper placement of facial features. Apart from this after studying closely the eyes, ears, lips, nose and hair the student will learn to on paper.		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Study of common measurement of a face. Study of face in different situation- Full front view, Three quarter view, Profile side view, Upward and downward face, Tilted Face.	30
II	Study of Eyes, Nose, Lips, Teeth, Ears, Neck, Shoulders, Pit of Neck in different positions.	30
III	Study of Portrait from live model / Plaster Cast in line Drawing and Shading with Charcoal / Pencil / Ink / Pen / Dry Pastel / Oil Pastel.	30
IV	Study of Portrait with Values / Light, Mid Dark tones / Light and Shade in monochrome with Water colour / Oil / Acrylic colour .	30
V	Study of Portrait from Live model / Plaster Cast with all the Aesthetic values in Water colour / Oil / Acrylic colour	30
Suggested Readings: Painting water colour- A.I. Stine • Painting the figure- Don Andirews • Portraits- Vasudev kamat • The masters of Indian Portrait- Jagdish Narayan • Portrait techniques made easy- Aditya N. Chari		
Evaluation Methods: • Sessional work -3 Sessional Sheets (minimum) and 25 Drawings • Exam time – 9 hours in four sittings • Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas Size – 15 inch x 22 inch.		

Year IV
Paper 5
Practical

Program/Class: Degree	Year: Four	Semester: 8
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210805P	Course Title : Landscape	
Course Outcome: Study of Nature with full sight scene in colour		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Landscape in pencil or pen & ink on paper	30
II	Study of Trees in Colour	30
III	Study of Huts and buildings in Colour	30
IV	Landscape in oil/Water/ acrylic colour	30
V	Landscape in oil/Water/ acrylic colour with human figure.	30
Suggested Readings: Painting water colour- A.I. Stine • Painting the figure- Don Andrewws Water color by Milind Mulick		
Evaluation Methods: • Sessional work -3 Sessional Sheets (minimum) and 25 Drawings • Exam time – 9 hours in three sittings • Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas Size – 15 inch x 22 inch.		

Year IV
Research Project
Theory

Program/Class: Degree	Year: Four	Semester: 8
Subject: : U.G. (HONOUR'S & U.G. HONOURS with RESEARCH) 		

Year V
Paper 1
Theory

Program/Class: Degree	Year: Five	Semester: 9
Subject: : U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A210901T	Course Title : Philosophy of Western Art	
Course Outcome: It will develop a careful investigation of the qualities belonging to the objects and events. Students will be able to response the objects and event aesthetically. Thoughts and feeling colored in an aesthetic response will enrich the knowledge of the students to the realm of art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Western theories of Aesthetic- Plato, Aristotle, Concept of Beauty, Aesthetic & Science	15
II	Theory of Modern Aesthetic- Baumgarten, Kant, Hegel,	15
III	Herbert Read, Susanne Langer, Sigmund Freud	15
IV	John Ruskin, Roger Fry, R.G. Collingwood	15
V	Croce, Clive Bell, Tolstoy	15
Suggested Readings: • Dr. Mamta Chaturvedi - Saundryashastra • Neelkant – Saundrya-shastra ki pashchatya parampra • Dr. Rajendra Vajpayee- Saundrya		
Evaluation Method : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year V
Paper 2
Theory

Program/Class: Degree	Year: Five	Semester: 9
Subject: : U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A210902T	Course Title : History of European Painting- III	
Course Outcome: Remembering the characteristics of Futurism. Recognizing the artwork of The The Expressionism. Analyzing the artwork of Dadaism & Surrealism’s artist and Comparing the art work of art Salvador Dali and John Miro.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Futurism–Boccioni, Carra ,Russalo, Balla	15
II	Expressionism & its Groups -The Blue Rider, The Die Brucke, Munch , Krichner , Nolde ,Kandinski , Marc , Klee	15
III	Abstract Art– Non objective and its forms – Neo plasticism , De-stillz, Constructivism , Theo Van does Burg , Mondrain, Vonder Lerk	15
IV	Dadaism -Marcel Duchamp , Jean Arp , Man ray , Surrealism – Salvador Dali , Chirico, Miro	15
V	Abstract Expressionism– Kooning , Action Painting- Pollock, Colour Field Painting-Mark Rothko, Pop Art , Op Art , Conceptual Art , Kinetic Art	15
Suggested Readings: - History of Arts by J.W. Jonson, Thames and Hudson, London - History of Modern art by H.H. Arnason, - Through the Ages (Ninth Edition) by Richard G.Tansy,Harcourt publisher, Australia, - Aconcise History of Modern painting by Sir Herbert Read Edward Kissinger Publication LCC		
Evaluation Method :		
- Assignment / Seminar (10 Marks) - Written Test (10 Marks) - Attendance / Class performance (5 Marks)		

Year V
Paper 3
Practical

Program/Class: Degree	Year: Four	Semester: 9
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) 		

Year V
Paper 4
Practical

Program/Class: Degree	Year: Four	Semester: 9
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A210904P	Course Title : Advance Composition in Mix Media	
Course Outcome: Rendering, Drawing & Coloring from ancient and modern literacy texts in mix media. Students may choose thematic, traditional or modern patterns.		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Study of Elements of Arts	30
II	Study of Thematic themes in any medium	30
III	Study of Traditional themes in any medium	30
IV	Study of Modern themes in any medium	30
V	Composition using mix media.	30
Suggested Readings: Painting water colour- A.I. Stine • Painting the figure- Don Andreiws Water color by Milind Mulick		
Evaluation Methods: • Sessional work -3 Sessional Sheets (minimum) and 25 Drawings • Exam time – 12 hours in four sittings • Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas Size – 30 inch x 22 inch.		

Year V
Paper 1
Theory

Program/Class: Degree	Year: Five	Semester: 10
Subject: : U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A211101T	Course Title : New Mediums and Techniques of Contemporary Indian Art	
Course Outcome- Applying any colour medium / Technique according to your choice on the paper/canvass with subjects such as Indian mythology & festivals ,market scenes, rural life, daily life etc.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Introduction of Media and Technique , Monochromatic ,Multi colour , Collage	15
II	Drawing Media & Technique , pencil , charcoal ,Ink ,coloured chalk	15
III	Painting Media & Technique , Water colour , tempra ,gouache , oil colour ,Acrylic colour , Mix media	15
IV	Brief introduction of print making & Technique , Relief Prints , Intaglio prints, Paleographic prints	15
V	Mural , Video Art , Computer art , Document art	15
Suggested Readings: . Art and Technique by- Avinash BahadurVerma Surface and Depth by- Rupika Chawla		
Evaluation Method : Assignment / Seminar (10 Marks) Written Test (10 Marks) Attendance / Class performance (5 Marks)		

Year V
Paper 2
Theory

Program/Class: Degree	Year: Five	Semester: 10
Subject: : U.G. (HONOUR’S) & P.G. IN DRAWING & PAINTING		
Course Code: A211102T	Course Title : Art Education	
Course Outcome :Study of Indian Museums ,Art galleries, Art Academies.Knowing about famous Awards in Art field		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 4-0-0		
Unit	Topics	No. of Lectures
I	Museums of India- National Museum- New Delhi, Allahabad Museum, Bharat kala bhawan- Vanarasi, Bharat bhawan- Bhopal	15
II	Galleries of India- National Gallery of modern art- New Delhi, Jahangir art Gallery- Mumbai	15
III	Academies of India- Lalit kala Academy New Delhi, State Lalit Kala Academy Lucknow, North central zone cultural centre, Prayagraj	15
IV	Indian art Exhibitions-National & Triennale Art Exhibition, Indian Art Fair, AIFACS	15
V	Indian art Awards- Bharat Ratna, Padma Vibhushan, Padma Bhushan and Padma Shri	15
Suggested Readings: • The Museum of Contemporary Art – J. PEDRO LORENTE • Contemporary Art in India : A Perspective – Pran nath Mago • 20 th Century Indian Art – Modern Post Modern Contemporary -Thomson & Hudson		
Evaluation Method : • Assignment / Seminar (10 Marks) • Written Test (10 Marks) • Attendance / Class performance (5 Marks)		

Year V
Paper 3
Practical

Program/Class: Degree	Year: Five	Semester: 10
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A211103P	Course Title : Creative Composition	
Course Outcome: Students will develop an individualistic idiom around the images/motifs /concept		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Creative Composition in pencil or pen & ink on paper	30
II	Creative Study of measurement, proportion, posture, rhythm of human figures.	30
III	Study of Geometrical forms.	30
IV	Creative composition in your own style in any medium.	30
V	Creative composition in your own style in any medium.	30
Suggested Readings: • Painting water colour- A.I. Stine • Painting the figure- Don Andreus • Portraits- Vasudev kamat • The masters of Indian Portrait- Jagdish Narayan • Portrait techniques made easy- Aditya N. Chari		
Evaluation Methods: • Sessional work -3 Sessional Sheets (minimum) and 25 Drawings • Exam time – 12 hours in four sittings • Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas - Size – 30 inch x 22 inch.		

Year V
Paper 4
Practical

Program/Class: Degree	Year: Five	Semester: 10
Subject: U.G. (HONOUR’S) , U.G. (HONOUR’S WITH RESEARCH) & P.G. IN DRAWING & PAINTING		
Course Code: A211104P	Course Title : Life Study in Color	
Course Outcome: Understanding the human anatomy and structure . Develop understanding of Life study in colour		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-9		
Unit	Topics	No. of Lectures
I	Life Sketching in pencil or pen & ink on paper	30
II	Life Sketching in pastel colour	30
III	Different postures of Life	30
IV	Study of Foreshortening	30
V	Life study in colour in any medium	30
Suggested Readings:		
• Portraits- Vasudev kamat • Portrait techniques made easy- Aditya N. Chari		
Evaluation Methods: • Sessional work -3 Sessional Sheets (minimum) and 25 Drawings • Exam time – 12 hours in four sittings • Medium – Water / Acrylic / Oil colour / Mix Media on Paper or Canvas • Size – 30 inch x 22 inch.		

Year V
Research Project
Theory

Program/Class: Degree	Year: Five	Semester: 10
Subject: : U.G. (HONOUR'S & U.G. HONOURS with RESEARCH) & P.G. IN DRAWING & PAIN		
Course Code: A211105R	Course title- Research Project	
Course Outcome The project shall result in enhanced knowledge of our students through detailed study via medium of text books, museum visit etc. The different modes of collecting information like surveys, interviews, questionnaires etc. will make them more confident in their subject ,They will get a deeper understanding as they collect associated materials such as photographs and hence will be able to perform their study well.		
Credits: 4	Core Compulsory	
Max. Marks: 100	Min. Passing Marks: 40	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-8-0		
Unit	Topics	No. of Lectures
	The students prepare a mini research work as project under the supervision of the teacher on assigned topics with proper use of methodology. Student will submit the monthly progress report of the project to the teacher regularly.	60
Suggested Readings: • Mathods and Techniques – C.R. Khothari • Anusandhan – Pravidhi, sidhant aur Prakriya Dr. S.N. Ganashen • Research Methodology – Deepak Kumar Bhattacharya. • Research Methodology : C.R. Kothari • Research Methodology: Ranjeet Kumar • Visual Arts & Research Methodology : Shekhar Chandra Joshi • Research Methodology , Methods , Approches & Technology :Baidhyanath Mishra ,Ashok kumar Satpathy		
Evaluation Method : • Project Report (75 Marks) • Attendance & Viva Voce (25Marks)		